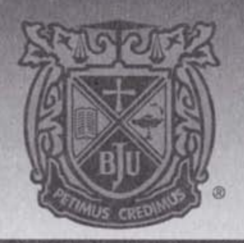


BOB JONES UNIVERSITY

COMBINED CHOIRS & ORCHESTRA

PRESENT

COMMENCEMENT CONCERT

Music for The Young at Heart

Jay-Martin Pinner, Conductor

Bill Moose, Narrator

Choral Preparation by Warren Cook

Procession of the Nobles from *Mlada Suite* . . . . . . Nicolai Rimsky-Korsakov (1844–1908)

This triumphal march, marked *Cortege* in the score, is the final movement of Rimsky-Korsakov's orchestral suite for which he borrowed music from his opera-ballet *Mlada.* Based on a text from Slavic mythology, *Mlada* was the first work by Rimsky-Korsakov to reflect the influence of Wagner. This march and the virtuosic *Flight of the Bumblebee* are two well-known pieces from the opera that remain in the concert repertoire.

The Nutcracker Suite, Op. 71a . . . . Peter Ilyich Tchaikovsky (1840–1893)

March
Dance of the Sugar Plum Fairy
Dance of the *Mirlitons*
Waltz of the Flowers

Tchaikovsky's third and last ballet, the Nutcracker, was completed in the year before he died. He arranged the orchestra suite from the ballet music. The suite was actually premiered before the ballet, and it was an immediate success.

In the story of the Nutcracker, the *March* from this brilliantly orchestrated suite accompanies the arrival of the guests and their parade around the Christmas tree. The accompaniment to the theme constantly varies its instrumentation and figuration to provide a colorful promenade.

This piece introduced several novel instruments to Russia, including toy instruments and the *celesta,* which, according to Tchaikovsky, sounded like "something between a piano and a glockenspiel." He kept its discovery secret from his fellow Russian composers lest they introduce its sound in the orchestra before he could. Its unusual tone was perfect for the solo of the Queen of the Kingdom of Sweets, the Sugar Plum Fairy.

The dancing *Mirlitons* in this story are literally a special crunchy pastry filled with whipped cream, usually accompanied by tea, coffee, or chocolate. The French word *mirliton* also describes the *kazoo,* a children's toy wind instrument. In keeping with that word meaning, Tchaikovsky scored portions of this dance for a trio of flutes accompanied by pizzicato strings.

The popular *Waltz of the Flowers* concludes the suite. The orchestra plays a short introduction that includes a harp cadenza. The horns then play the familiar lilting melody with which Tchaikovsky showed his admiration for the Viennese "waltz king," Johann Strauss Jr.

The Carnival of the Animals........................ Camille Saint-Saëns (1835–1921)

Lance Flower and David Lehman, *piano soloists*

Saint-Saëns composed this "zoological fantasy" for two pianos and orchestra in 1886, and he permitted only a few private performances, including one for the pianist-composer Franz Liszt. A special provision in Saint-Saëns' will permitted the publication of this piece in 1922, one year after his death. Saint-Saëns borrowed freely from other composers as he described various animals. *Tortoises* quotes two themes from Offenbach's *Orpheus in the Underworld.* For *The Elephant,* Saint-Saëns borrowed a few measures from the *Dance of the Sylphs* and *The Damnation of Faust,* both by Berlioz. *Fossils* quotes several French pieces as well as an aria from Rossini's *The Barber of Seville.* Throughout this piece Saint-Saëns demonstrates his ability to reveal the full spectrum of colors in the orchestra palette.

INTERMISSION*

The Young Person's Guide to the Orchestra, Op. 34..... Benjamin Britten
Variations and Fugue on a Theme of Purcell **(1913–1976)**

The year 1945 marked the end of World War II and the 250th anniversary of the death of Henry Purcell, one of England's celebrated composers. In the summer of that year, Britten toured the concentration camps in Germany with the great violinist Yehudi Menuhin. For Britten, remembering Purcell, a composer from England's past, helped him recover from the horrors of the war. Britten originally composed *The Young Person's Guide to the Orchestra* for a documentary film, *The Instruments of the Orchestra (1946),* intended to be shown in schools. The film featured the Liverpool Philharmonic Orchestra conducted by Sir Malcolm Sargent. Using the same explanatory text by Eric Crozier that we are using this evening, Sir Malcolm introduced the various instrument families that comprise a symphony orchestra. Britten took for his theme a hornpipe from Purcell's incidental music to *Abdelazar*. This theme is presented by the full orchestra, each section of the orchestra (woodwinds, brass, strings, and percussion) and then the full orchestra again. Thirteen short variations follow, concluding with a fugue that opens with a solo piccolo and ends having put the orchestra back together again, section by section, for a triumphant climax and final grand statement by the full orchestra.

Polovetsian Dances from *Prince Igor*. . . . . Alexander Borodin (1833-1887)

In the second act of his best-known opera, Borodin depicts an open space surrounded by tents, military equipment, and the captured treasures of an oriental army. The Polovetsian king sits on a raised platform near the captured Prince Igor. Colorfully dressed women, children, and warriors sing and dance in praise of homeland and king. Beginning slowly and plaintively, the music builds in excitement, spiraling to a frenzied finale. Borodin, a chemist by trade, composed music that exemplifies the romantic exoticism of the Russian nationalistic composers.

Program notes by Karen Wilson and Jay-Martin Pinner

ABOUT THE PERFORMERS

The three University choirs combining their talents this evening are the Collegiate Choir (directed by Fred Coleman), the Concert Choir (directed by Chris Gilliam), and the University Chorale (directed by Warren Cook).

This year **Lance Flower** celebrates his 36th year on the BJU music faculty. He earned a B.S. in music education and an M.A. in piano performance from Bob Jones University. Mr. Flower teaches music theory courses and private piano lessons and is the head of the Music Theory Department. He also serves as accompanist for the University Chorale. In addition to his classroom and studio teaching, Mr. Flower has presented concerts in colleges and churches in the Southeast and Midwest and has served as organist in his local church for nearly 30 years. This is Mr. Flower's third performance of *Carnival of the Animals* for the University's annual Commencement Concerts.

David Lehman earned a B.A. in piano performance from Bob Jones University and an M.M. in piano performance from Boston University. This year marks his 27th year as a member of the music faculty. He teaches piano pedagogy and literature courses as well as private piano lessons. Mr. Lehman is also the head of the Piano Pedagogy Department. He serves as a pianist and organist in his local church and has accompanied for various recitals and performances on campus. This is Mr. Lehman's second Commencement Concert performance of *Carnival of the Animals.*

Jay-Martin Pinner is head of the String Department at BJU. He earned a B.A. in Church Music and an M.A. in Violin Performance from Bob Jones University. He teaches string pedagogy and string literature courses as well as private string lessons. This year marks the completion of his 28th year as conductor of the

Academy Symphony. This year also marks his first appearance guest conducting the BJU Symphony Orchestra's fall concert and his third appearance conducting the University Opera Association's production of *Elixir of Love*. Mr. Pinner was recently accepted as one of 20 Fellows in the University of South Carolina's Conductor's Institute, where he will conduct this summer.

COMBINED CHOIRS

Soprano: Kristin Alexander, Carrie Banks, Shellie Beeman, Sarah Biddle, Kelly Brake, Julie Brown, Laura Cook, Rachel Dahlhausen, Becky Farrell, Jennifer Fortney, Amber Freeman, Amy Fulbright, Rachelle Greenwood, Jennifer Griffin, Deana Halteman, Becky Hayes, Rachel Henning, Sarah Hess, Jennifer Joungblood, Celeste Lanpher, Megan McAdams, Hannah Melick, Alyssa Parrish, Melody Parrott, Jennifer Polson, Jenny Roby, Stephanie Schlarb, Michelle Selvey, Christina Shelp, Melaine Truex, Megan Webb, Jordan Zarate **Alto**: Becky Allen, Beka Dahlhausen, Kara Dunbar, Ashley Feagin, Meredith Forbes, Crystal Fox, Abigail Garland, Christine Gill, Lauren Hamblen, Anna Hummel, Rebecca Jenkins, Christa MacAvoy, Kim Matlock, Jessica Moorehead, Jenna Nelson, Anna Newcomer, Meagan Oberg, Audrey Pegram, Kate Snyder, Laura Talbert, Janet Trumble, Jamie Wilson, Rachel Wilson, Madeline Wood **Tenor**: Daniel Barks, Matt Brinkley, Nathan Brokke, Dale Burden, Lance Collins, John Eby, Paul Keew, Jon Kilpatrick, Mark Lopez, Tom Mount, Daniel Nelson, Jared Porter, Joel Ramirez, Justin Rettger, Josh Roland, Mark Rosedale, Eirik Shevy, Steven Sindelar, Jared Stanley **Bass**: Joe Barrier, Joseph Bartosch, Ryan Berg, John Chest, John Chestnut, Emmanuel Daniel, Brent Deedrick, Aaron Dierking, Shaun Dunn, Keith Eneix, Ben Fetterolf, Nathanael Gentilhomme, Stephen Halleck, Joseph Hoelscher, Jonathan Jarrett, Brian Johansen, Todd Jones, Andrew Merkle, Tim Michalek, David Moody, Tim Morgan, Nathaniel Nakao, Daniel Newman, Eric Rea, Aaron Robbins, Jonathan Schnur, Justin Schroeder, Steven Schroeder, Joseph Waggoner, Daniel Wheeler, Carey Wilson

ORCHESTRA

First Violin
Emilie Shearer, *concertmistress*
Ashley Pritchard, *associate concertmistress*
Scott Moore, *assistant concertmaster*
Brian Pinner
Stephanie Allen
Kimberly Allen
Jessica Miskelly
Dianne Pinner
Margaret Calhoun
Rachel Uhler
Ethan Nordberg
Ruth Rodgers

Second Violin
Sarah Beth Vogt†
Kari Dailey
Tessa Harcourt
April Dion
Stephen Waite
Heidi Biddle
Nikki Fox
Kathryn Hughes
Karen Chapman
Aria Taboada
Matthew Primm
Ann Jansma

Viola
Philip Emory†
Achim Gerber
Jessica Velez
Nathan Pinner
Lauren Holland
Andrea Miller
Susan Quindag
Lindsay Weinholdt

Cello
Richard Jones†
Christine Lee
Rusty Davis
Katie Allen
Amy Marsh
Matthew Sherban
Richard Kelly

Double Bass
Alex Jones†
Nathaniel Johnson
Don Barrett
Stephen Koelsch

Flute
Rebekah Hughes†
Sarah MacAvoy
Rachel Kult

Oboe
Robert Chest†
Andy Marsh

Clarinet
Deanna Sanford†
Katherine Aniol
Meredith Rogers

Bassoon
Alexander Fields†
Gregory Graf

Horn
Debbie Barrett†
Liz Carter
John Doney
Matthew Brahm

Trumpet
Deborah Matzko†
Jess Turner
David Chapman

Trombone
Ken Fortney†
Rich Penix
Jon Deedrick

Tuba
Dan Turner

Harp
Joyce Fankhauser

Timpani
Jay Bopp

Percussion
Rob Schoolfield†
Stephanie Kult
Ben Patterson
Lucas Power
Brian Velasco
Greg Whiddon (celesta)

† denotes principal

FOUNDER'S MEMORIAL AMPHITORIUM
May 6, 2005, 8 p.m.

*Chimes will sound and lobby lights will flash three minutes before the end of intermission. After the houselights are dimmed following intermission, no one will be readmitted to his seat.

Cameras and recording equipment are not permitted in the Amphitorium during any performance. We request that signal watches and communication devices be turned off during the program.

Recordings of this performance may be ordered through the Custom Order Department of the Campus Store.